PARK RIDING

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Hugh Cecil Earl of Lonsdale.

1862.

298 Park Riding, containing instructions for acquiring the Grecian seat; the favourite and fashionable position acquired by ladies in the trot; with some remarks on the art of horsemanship. By **J. Rimell Dunbar,** Professor of Equitation.

"To ride quiet is to ride well."

"Many ride well, but there are not many elegant riders."

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PARK RIDING.

LADY ON HORSEBACK.

SECOND EDITION.

PARK RIDING

CONTAINING INSTRUCTIONS FOR ACQUIRING

THE GRECIAN SEAT;

THE FAVOURITE AND FASHIONABLE POSITION

ACQUIRED BY LADIES

IN THE TROT;

WITH

SOME REMARKS ON THE ART OF HORSEMANSHIP.

BY

J. RIMELL DUNBAR,

PROFESSOR OF EQUITATION.

"TO RIDE QUIET IS TO RIDE WELL."

"MANY RIDE WELL, BUT THERE ARE NOT MANY ELEGANT RIDERS."

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PREFACE.

The Author of the following pages begs the Reader, who may take the trouble to peruse them, to understand that he is not a writer but a rider, and he trusts that the critic who may think the work of sufficient interest to demand even a passing notice, will bear in mind that "none but horsemen can give a clear and satisfactory account of horsemanship," and therefore be indulgent to the language in which the Author has clothed the theory of the art, if the theory itself shall appear free from objection.

The Reader, gallant or gentle, whichever he or she may be, must not expect novelty, though the Work if not novel, is at least an improved method, without being opposed to all former ones, of teaching a science which every one who ventures on horseback professes to understand,

whilst, in fact, very few indeed are masters of the subject.

The Author begs to intimate his readiness to explain more fully his method to any lady or gentleman desirous of instruction, according to his principles of teaching, on application to him, Mr. Dunbar, at ~~Mr. Hetherington's Stables, 14, Connaught Terrace, Hyde Park~~.

Mr. Dunbar takes a limited number of Pupils. Pupils to find their own Horses.

"A Treatise on the Art of Driving," by the same Author, will shortly be ready for publication.

Stables,
108, Piccadilly,
W.

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PARK SCENE

PARK RIDING.

RIDING on horseback had long held a high rank amongst the recreations of the nobility and gentry when it received the final impress of fashion from the patronage of her most gracious Majesty the Queen. Who that has seen can ever forget the magnificence of that scene which Rotten Row presented to the admiration of the world, at the commencement of the present reign, when a young and beloved Sovereign sought relaxation from the cares of State in equestrian exercise in Hyde Park, or who could have witnessed the spectacle of that Royal Lady mounted on her favourite horse, passing through lines of her loyal

subjects, without feeling that in the mighty but youthful Sovereign of the greatest empire in the world, they saw—as was said of her illustrious predecessor Queen Elizabeth—

> "Our gracious Queen
> With grace and dignity rode through the host,
> And proudly paced that gallant steed as though
> He knew his saddle was a royal throne."

Through the countenance and support thus graciously bestowed by her Majesty the Queen on equestrian exercise, it soon became the fashionable out-of-door amusement of the nobility and gentry, and in fact of all those whose circumstances afforded the means and opportunity of enjoying it. The Royal Family all receive instruction in the art of horsemanship, and as the "Court Circular" informs us, it appeared to be a favourite recreation of the "fair rose of England," who lately left the shores of her native country for the steps of a foreign throne, which she is destined some day to ascend with her royal husband.

His Royal Highness the Prince Royal of

Sweden once wrote to the Baron de Oderhielm—"Teach my son journeys among mountains or mines; swimming and horsemanship are the exercises which call forth energy of soul."

All people are formed for riding;—"Put a child on a stick, then on a pony; they all ride, only do it much more elegantly when taught." Some people have a great desire to learn, but discourage themselves by the apprehension of greater difficulties than exist. It is the proper duty of a master to be able to give confidence.

It is not to be wondered at that equestrian exercise, having thus obtained such a high position amongst the amusements of the court and aristocracy of England, schools for teaching the art of horsemanship to "a nobility and gentry whose love of exercise, activity, courage, personal endowments, and commanding fortunes would qualify them to take the lead and witch the world with noble horsemanship"—should have increased in number. These schools are undoubtedly fully equal to the task of teaching the rudiments of the

equestrian art to young beginners. The skill of the master, and the fitness of the horse, are alike necessary to enable the pupil to learn the principles of the art of riding; but the riding masters of the present day, like their predecessors in times long past, teach that style of riding which is called in the schools The Menage, and insist that *it* must ever remain to be the foundation of all good riding. This for school riding is quite correct.

In this work, it is the intention of the author to carry instruction beyond the point at which the schools leave off; or, in other words, to perfect the pupil by a course of lessons given in the extensive area of Hyde Park or a common road, rather than in the practice of the theory taught on the circumscribed area of the riding school. To do this with effect, the author ventures to assert that all the skill and experience of a perfect master of the art of riding are required. Many authors have written for the schools, and no doubt the schools for dressing, im-

proving, and bringing out the powers of the horse are the best places, but little if anything has been written for the Park. It must be remembered that riding, as practised in the schools, and Park riding are entirely different, although both are equally good for their particular purpose.

What Xenophon said, in the introduction to his celebrated Treatise on Horsemanship, the author of this work desires to apply to this attempt of his to extend the knowledge of the art of riding:—

"AS IT HAS HAPPENED THAT MUCH OF OUR TIME HAS BEEN SPENT IN RIDING, AND WE THINK THAT WE HAVE THEREBY ACQUIRED A SKILL IN HORSEMANSHIP, WE ARE DESIROUS OF INFORMING THE YOUNGER PART OF OUR FRIENDS WHAT METHOD WE JUDGE THE MOST PROPER FOR THEM TO USE IN THE MANAGEMENT OF THEIR HORSES."

THE GRECIAN SEAT.

For Park riding, we consider this elegant attitude on horseback to be the most graceful, comfortable, and easy which an equestrian can practice, and when learned from the instructions of a professed and experienced master exhibits the perfection of the equestrian art. An author on the Art of Riding has observed, "that it takes out of balance that freedom and ease which are so desirable in themselves and so universally admired, if effected by any person who is in the habit of riding; but with this difference, some unite system with negligence and ease, others negligence and ease without system. You find no stiffness in the animal, nor do you find any in the best horsemen." It is an attitude to be obtained only by considerable study and practice.

The most accomplished and elegant practitioner

THE GRECIAN SEAT

of the Grecian Seat was the late gallant and noble Marquis of Anglesey, and any one who remembers his appearance as an equestrian cannot easily forget the distinguished taste and style of his riding. The distinctive feature of this seat is that the horseman rides disunited while his horse remains united. An unskilful rider should never attempt to ride in the Grecian Seat, and to even an accomplished equestrian a knowledge of the operation of the hand on the horse's mouth is absolutely necessary.

Almost all horsemen, whatever be their particular style of riding, aim at obtaining a safe and firm seat, thinking it to be the most important consideration and the perfection of horsemanship, but it is in the hand that all excellence lies. For a knowledge of the influence, power, and importance of the hand in riding, we refer the reader to the Chapter on "Hands," in a subsequent division of this work, and recommend the careful study of it to all those who desire to ride with address.

It is by the hand and the heel of a master that a horse is dressed, and by the same means he must be governed and guided by his rider. Remember, you are always to be obeyed by your horse, and to be perfect master of him—not he of you. You should throw off all that has been taught in the lessons of the schools, sit with perfect confidence and ease, and feel yourself to be complete master of your horse, and that his duty is to obey you in everything; and never forget that a well-broke horse has been taught everything necessary to his usefulness and has no preferences. Any one of the things he has been taught to do he will readily do again at the bidding of his rider.

If a horse be obedient to the hand, and constantly on the alert to perform what is required of him by his rider, he may be said to possess the qualifications required to make a good Park horse; some horses, however well broke and free from vice, are slow in obedience to the motions of the hand. Such horses require the heel in aid

of the hand, but the horseman who uses the heel merely in aid should take care not to apply the spur with such violence as to bear the character of punishment. Disobedience in a horse, in whichever way it may betray itself, unfits him for Park riding, for not only may his disobedience be attended with great inconvenience to the rider, but it may lead to accidents by forcing you into contact with other equestrians.

It will be observed that we have explained the Grecian Seat to be that position on horseback wherein the rider sits disunited, or at ease, but keeps his horse united, or, in other words, under perfect control. This applies equally to the action of the gallop, the trot, or the walk, or in passaging. You must commence by gathering your horse in hand, which brings him into an attitude alike elegant and lofty, and in whatever pace your horse may be advancing, and even when he is standing still, the thing to be kept constantly in view is your balance, which is that position of the body which enables you to maintain

your seat. Every change in the position of the horse must be met by a corresponding change in the position of the rider to make him maintain his seat with elegance.

The seat is our next consideration. "A good seat," says the Duke of Newcastle, "is of such importance, that the regular movements of the horse entirely depend upon it, which is preferable to any other assistance, therefore let it not be despised. Moreover," adds his Grace, "I dare venture to affirm, that he who does not sit genteelly upon a horse, will never make a good horseman."

Perhaps the most perfect idea of a Park rider that we can give, is an English gentleman sitting in the Grecian Seat on a well-broke Spanish horse, which the noble author we have just quoted calls the king of horses. The Queen's Ride, or Rotten Row, the most fashionable resort of the votaries of the equestrian art, including the high-born and wealthy nobility of the Court of England, and the most distinguished and splendid company in the world, is the best open

school for practice. The ground is soft and well kept; there are trees for circling; and the prohibition against galloping or exercising horses, all contribute to render it a charming spot for riding.

Park riding ranks as a first-class exercise for health and cheerfulness. It is enjoyed in the open air without fatigue. You are not in fear of taking cold. You may enjoy an agreeable landscape in conversation with a friend, or in contemplation alone. (The heat of the horse's body is beneficial to invalids, and with persons in health it assists to keep them so.) The mind is always occupied with sufficient exercise for the body, to bear passing through the pure air. Riding expands the chest, and a lesson in riding is a lesson in deportment—you may exert yourself as much as you like.

Should you be out of health or spirits, Ride.
If you are in health, and wish to keep so, Ride.
If you desire to enjoy a landscape, Ride.
If you love conversation with a friend, Ride.
If you prefer quiet, Ride.

If you are fond of fresh air, Ride.
To expand your chest, Ride.

It is of the greatest use to an invalid to ride in the morning air, and no matter how hot in midday, there is always a breeze.

"To ride quiet is to ride well.

"Many ride well, but there are not many elegant riders."

The Grecian Seat does not require that you should ride according to the inflexible rules or with the airs of the school, in a stiff, united position, like an orderly dragoon, but with the ease and elegance, grace and utility combined, which distinguish the gentleman and well-instructed equestrian.

It is proper that you should ride long in the stirrups, with the toe pressing the iron. It gives the appearance of length and height in the rider. The boot should be thin and easy, to allow you to feel the stirrup. The arms should be allowed to hang low and easily by your side. The reins to be held in left hand with the strength recom-

mended by Chifney, in his Genius Genuine, which he says should be done "as if you held a silken rein as fine as a hair, and that you were afraid of breaking it." The horse's head should be in a line with his body, and the rider should not move from the waist, but from the hips easily and without stiffness. The rider should sit back in the saddle—not lean back. His head should be slightly advanced, and carried easy but firm. You will find it difficult to rise from your seat without bending your body forward.

Gentlemen may ride at a hand-gallop, as it is a gentleman's pace, and corresponds with the canter of the ladies. The hand-gallop is the only gallop permitted in the Park. A gentleman riding in Rotten Row must always bear in mind that etiquette requires he should approach a lady on the off or right side. When riding in company with her, he should always ride on her right side, holding the reins of his own bridle and his whip in his right hand, that he may always remain prepared to render with his left hand any

assistance she may require, and he should never ride between ladies riding together, or pass a lady too quickly, or too near, for fear of alarming her horse. He should invariably ride on the right side of the lady.

It is always considered to be the height of bad taste and imprudence, if not something worse, for a gentleman to ride at a gallop past a lady on horseback, or to pass on her left side. Always keep to the left side when meeting objects of any description. When overtaking and passing them, keep to the right. When in a difficulty in passing an object, the gentleman always leads.

STARTING IN THE CANTER

STYLISH RIDING.

From the title we have chosen for this division of our work, the reader may discover our intention to confine it to that branch of riding, practiced by gentlewomen, thoroughly instructed in the equestrian art, in which we see displayed those inimitable beauties that have carried horsemanship to the highest pitch of perfection; and although we feel bound to admit that perfection in the art of riding, as in every other art, is the limit to which improvement can be carried, we trust we shall be excused for maintaining that perfection itself may be rendered more pleasing and agreeable by the aid of style, and where style is required, in how infinitely greater a degree do we sometimes find it in the female than the other sex. An accomplished horsewoman rides with elegance, propriety, and a good grace,

united to a noble boldness, beautiful yet modest, which never fails to command attention and excite admiration.

For a confirmation of this opinion, we would beg to refer the reader to the Queen's Ride, or generally known in Hyde Park as Rotten Row, the most magnificent school for open air practice in the world, and the most commodious for the parade of riding, where may be seen the realization of the poetical picture of a perfect horsewoman:—"A lady riding her palfrey, even as some beautiful waterfowl pressing onward with the tide, seeming in the eye of fancy, by the concord of its motion with the undulation of the water, to be a portion of the stream on the surface of which it floats, there is such a beautiful harmony of motion betwen the rider and horse."

As mounting forms a necessary prelude to the exercise of riding, we shall commence with a few observations on that part of our subject. We will assume that a lady having selected a horse for her own use, before she purchased him, took an

opinion, as to his qualities and ability to suit her, from a competent judge, and that he was found in all respects what a lady's horse should be—well-broke. No lady should ever attempt to ride a horse which does not in every particular answer this description.

Mounting gracefully is mounting well. Before you proceed to mount, you should be able at a glance to see whether your groom has attended to all the appointments of bridle and saddle. Approach your horse with good temper, resolution, firmness, and confidence, without evincing any fear; speak to and caress him by patting his head and neck, and make him understand that you are mistress of him. Horses all like cleanliness—clean gloves, perfumes, &c.

Having caressed him and made him acquainted with you, proceed to mount. In this action a lady has an opportunity of blending the most perfect ease with style and elegance.

Having approached your horse with your habit in the left hand, take with the right hand the

reins from the groom; place the right hand, holding the reins and whip, on the crutch; raise the left foot from the ground into the hands of the attendant, which he extends to receive it; your left hand placed on his right shoulder, rise with him at the moment your knee becomes straightened. If a gentleman is about to accompany you, he should hold the horse's head by the headstall, with his left hand, whilst you are in the act of mounting, and be ready to assist you with his right hand. As soon as the lady feels herself seated in the saddle, she should proceed to arrange her habit, the gentleman assisting her to the stirrup. Place the right leg in the crutch, and by a slight pressure of the other leg, and a gentle yielding of the bridle-hand, intimate to the horse your wish to go on, which should commence in a walk. A well-broke horse will not move until desired, which is done by the rider's slightly throwing her body a little forward; make your horse, by proper hold of his head, step 1, 2, 3, 4, as to a march. Take your reins in hand as you would a letter

from a salver, handed you by a servant, holding them in your hand nearly open, that by closing the hand you may shorten them two or three inches; allow your arm to drop gracefully by your side, to work past your waist, then with a fine hand, quiet and *light* to preserve the *appui*, the curb rein in left or bridle hand, and the snaffle rein held loosely at the end of the rein in right hand, down by the saddle, with the whip, which in stylish riding should be held point upwards.

The proper length of the stirrup "is when the upper edge of the bottom bar of the iron reaches one finger's breadth below the ankle bone." It is by an easy play of the ankle and instep, that the stirrup is retained and position preserved. The position of the right leg being governed by the crutch, which is a lady's chief dependence, requires no direction. The rider's head should be slightly advanced, and be held free, firm, and easy; her shoulders thrown back, chest advanced: the upper part of the arm should hang perpendicularly from the shoulder, and the lower part

held at right angles, or a little lower, with the upper, the elbow should be slightly closed to the hip, but without stiffness, to work by the side. You then feel the motions of the horse, and if he steps as to music, he is going right. Ladies possessing an ear for music sooner learn to ride.

"A horse will always inform his rider when he has his proper bearing in the mouth, by playing pleasantly and steadily with his bit, and by the white spray from his mouth."

The lighter the *appui* can be made the better, that lightness can be ascertained by tying the reins to an India rubber band: hold the hand through the band on the pummel of the saddle, and you will feel the fineness of the mouth. The head should be held easy and natural; the chest forward by throwing back the shoulders: the elbow close to side without pressing it, but to work by it as if the arm were suspended by a wire; the thumb uppermost, the nails turned towards the rider. Sit back in the saddle (but do not lean back) with head slightly advanced, look-

ing between the horse's ears; the bust should be thrown out; no dependence should be placed on the stirrup. A lady should always know when her horse is going right, or false, without looking. Ladies generally manage their horses better than gentlemen; their light hands, greater patience and good temper, give them a superiority over gentlemen.

TO TROT IN THE GRECIAN SEAT.

This is now the most elegant and fashionable style of Equestrian Exercise and its favor with the Ladies may be ascribed to the fact that it is

not only an improvement on the Canter, which was so long thought the only quick pace in which a lady should ride, but when practiced by a lady who has been properly instructed, exhibits all the charms of elegance and style, which, at the same time it developes all the graces which the Equestrian Art affords.

This favorite and fashionable style of riding to which the Author has given the name of

The Grecian Seat Trot,

combines, not only the pleasure of the Rider in an increased degree, but also, adds to the beauty and excellence of her riding, and is to be acquired by observing the following rules.

The lady must take her lessons at first without using the stirrup; she must sit well back in her saddle, keeping the left foot advanced; any twist of the body must be carefully avoided, and the

motion of the body must proceed from the hip, not the waist; the hands must be kept low, with the elbows close to the side.

The attitude of the Rider should present the natural and easy appearance of a lady sitting on a chair. After the pupil has gained confidence in this way, the stirrup may be used; the foot must be kept forward, and by pressing the stirrup only with the toe the heel is kept low, and by an easy play of the toe joint acting on the instep and ankle, the action of the horse is completely felt, and the lady has only to watch and accommodate her seat to it, and the result will be a perfect accord between the movement of the horse and that of the Rider.

The weight of the person is brought down in the saddle, and when a lady sits "square" with her shoulders back, she is firmly seated on her horse, and prepared to accompany him in all his movements. Ladies should always ride to music.

A lady ought to ride as she dances, that is to

say with ease to herself and delight to observers. She should eschew the stiffness or inflexibility of a master's rules, for the more easy and graceful step which is natural to herself.

To Canter.

The following rules ought to be well studied and remembered by every lady, that she may be able to use them when required. It shows confidence in her own skill to be able to practice them, and the proper employment of them is a sign of an accomplished horsewoman.

To start in a Canter.

It is one of the perfections in horsemanship to start well. To commence in a canter, which affords a lady all the elegant delight of the gallop, you must slightly raise your bridle hand, use your

heel as an aid, and start when the right foot of the horse is forward. Pull the inner rein to position the outer leg. You must constrain him to raise his forelegs together, which commences the action. Start by will all at once; your right hip and shoulder forward. When off, drop your arm gracefully by your side, let it work so, and allow your fingers play to keep the horse's mouth fresh. Do not bend from the waist, but from the hip. Fall back into your seat with ease, that is the disunited seat, keeping your horse always united.

To change hands with bridle in the canter.

Place the right hand over the left. The thumb of the right hand to take the place of the left little finger. Always keep the same pressure in the mouth with the reins, in union with the horse's action, the arm always working by the side. The end of the reins to be brought over the forefinger, and under the thumb, so that you may shorten or lengthen them when required.

To arrange habit or hat in the canter.

Stand upright in stirrup with the reins in right hand, hold the left crutch, and with the left hand pull the habit forward. Be careful when you are about to arrange your hat, to change the whip from the hand before you raise it, that you may avoid frightening your horse.

To shake hands with a friend in the canter.

Change the whip from the right hand to the left, leaving the right hand free to present to your friend.

To caress your horse in the canter.

Change your whip from right to left hand, and without losing your balance, lean forward to reach your horse's ears and head, pat his neck and speak to him, or lean backwards without losing your balance, or sideways to allow you to see your horse's shoes. Do not bend from waist but hip, keeping your hands low to allow your body to bend.

To change leg of horse in the canter.

Make a kind of half stop, throw your body back to overbalance the horse in the over when the action is about to commence, and reverse the leg you commenced with. Change reins to right hand, use the whip instead of heel; give an inclination of the body forward, by advancing the left shoulder and hip, the inner hand a little lower than the other. A change is no more than altering the hand to which you were going, or the foot with which you were leading.

To circle and figure ∞ in the canter.

Lead across in going to the right with the right leg; at the turn change the horse's leg to left; when going to the left, lead across with the left leg, and at the turn change the horse's leg to right, and so continue this alternate movement at each corner; attend to your balance, watch the horse's ears, and change altogether with him.

To drop and recover reins in the canter.

Keep the arms down and drop the reins; to recover them again, take them up with the right hand, draw them into the bridle hand through the fingers to the proper length. A lady ought to be able to do this without looking.

To passage in the canter.

Use your horse to perform this action, which is crossing from one side of a road to the other by a side movement of the horse displaying one of the greatest beauties of horsemanship, for to passage well is a test of great skill in the art. When you passage from right to left, use your whip on the right side, when from left to right, use your heel; the horse will always look upon the ground he is passing over. Draw the right rein a little out with the right hand, to allow you to use both hands, the inner hand the lowest, the other about twelve inches higher. Mind your balance, bend shoulder and hip in the way the horse is passaging, and look on the ground he goes over.

To alter the stirrup in the canter.

Change your whip into the left hand, pull the stirrup leather which is on the right side of saddle with the last three fingers of right hand, keeping the forefinger upon the tongue of the buckle, to place it where agreeable, then change hands again with whip.

To jump in the canter.

Sit close to the saddle well back, but not leaning back off your balance; do not pull your horse but rather give him his head; the crutch must be your dependence in rising, your leg when landing. Do not allow any of your weight to rest or bear on the stirrup.

To stop from the canter.

To do this well, is another perfection in riding; throw yourself back at the moment the horse's forelegs are coming to the ground, at the end of the cadence, press the horse's side with your leg, the reins drawn to the body, the

haunches of the horse to be pressed forward so as to bear on the bit. Some equestrians stop in twice, which is called the double *arrêt*.

Backing.

When a lady wishes her horse to back, she must draw the reins towards her body; immediately he obeys, yield to him by giving the reins every time you pull, keep him straight by the leg and whip.

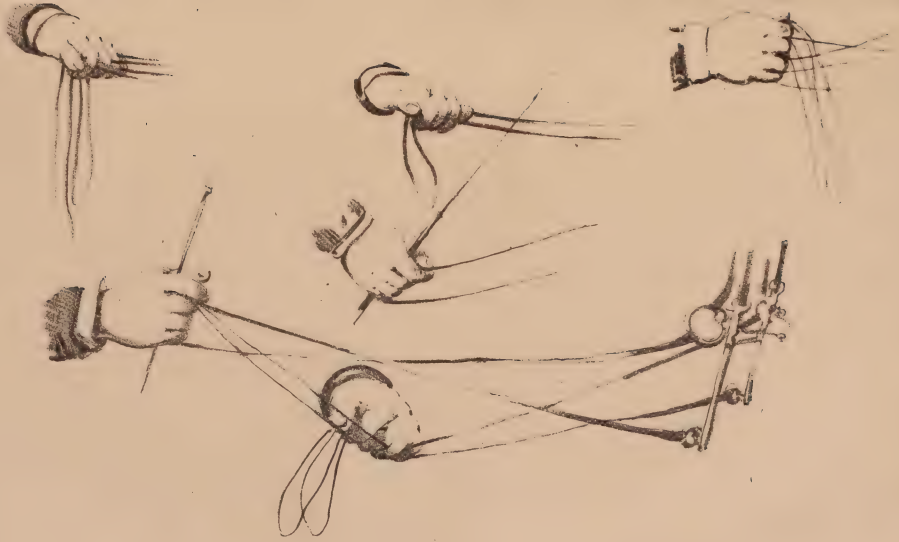
Dismounting.

The lady disengages her habit from the saddle and her foot from the stirrup, and moving her leg out of the crutch, sits sideways on her saddle. Put the whip into the left hand point downwards. Give both hands with a slight inclination of the body forward, to the gentleman in attendance, and quitting the saddle, alight on the toe or ball of foot to break the shock, the groom standing at the horse's head. A lady may alight gracefully and easily, by giving her right hand (the left

holding the habit) into the gentleman's right hand, his left hand supporting the lady's right elbow as she descends. By this method of alighting, the habit is kept clear from the feet, and the lady alights upon her toe or the ball of her foot.

POSITION OF HANDS.

The human hand, as has been observed by Sir Charles Bell, "is so beautifully formed, it has so fine a sensibility, that sensibility governs its motions so correctly, every effort of the will is answered so instantly, as if the hand itself were the seat of that will, its actions are so powerful, so free, and yet so delicate." And this power of the hand, when properly exerted in the management of a horse, meets with such an immediate response, that it may be said of a well-broke horse, that he is always prepared to execute whatever the mind of his rider requires him to do. The intention of the rider is expressed by the motion of his hand on the reins, which acting on the bit transmit it to the horse's mouth (which is the medium of communication between him and his rider), and should command immediate obedience.



POSITION OF HANDS.

"In horsemanship *the hand is everything*, and you can never attain perfection in the art of riding, without a careful study of its use, power, and effect, in the government of your horse. It should be firm, quiet, and light. A fine mouth, which means a sensibility in the animal to the slightest motion of the reins and bit, is a distinguishing quality of a well dressed horse. When the mouth is obedient to the hand, you should hold your horse so slight in hand as to be able to work him simply by slackening or tightening the reins. The elevation or lowering of the bridle operates so powerfully on the horse's mouth, that either, though only varied to the extent of an eighth of an inch, perceptibly acts on it and produces the effect of exciting or quieting him. "The hand must be firm yet delicate, and should never surprise the horse's mouth by any sudden change from tight to slack, or from slack to tight." This correspondence of action between the hand of the rider and the mouth of his horse, is only found in a well-broke horse.

The slightest movement of the hand ought to command immediate obedience, but where your horse shows disinclination or hesitation to obey, you must bring in the heel to the aid of the hand. "The strongest aid is that of puncture with the spur; the next in degree is applying the calf of the leg; pressing with the knee is the third; and leaning upon the stirrups is the last and least. They must be accompanied and keep pace with the hand, for it is in the just correspondence between hand and heel in which the truth and delicacy of the art consists; without this agreement there is no riding, nor can anything be done."

"If you give the aids of leg sharply, without sufficiently collecting the reins, the horse will spring forward, the hand will not be ready to receive the action, the body will sway back, and this disorder must continue till the reins are sufficiently collected and adjusted. On the other hand, if you collect the reins too short, and the hand is too confining, you may request with the

legs but prevent with the hands, and thus you would baffle and confuse the horse. The whip and other aids must never be contradictory to the intention expressed by the hands."

So much depends on the hand in riding, that all the different masters who have written on it agree in opinion, that it is the hand which makes the horseman. The Duke of Newcastle says:— "It is not a good bridle that breaks the horse, for if they were made tractable by means of this piece of iron put into their mouths, the bit-makers would be the best horsemen in the world, but it is in lessons well applied to the nature, spirit, and strength of every horse, that the great and subtle science of horsemanship consists; that science can manage a horse with only a bit of wood in his mouth, and it is not the bridle but the art of the master that renders the horse tractable."

A good horseman should have a light hand. When he rides with both reins, he should hold them quite smooth through his forefingers, a rein between each finger; the snaffle-rein upper-

most, and the superfluous part over the first finger, and kept in that position by the pressure of the thumb. The bridle hand is the left hand, and guides the horse better than any other helps.

The left rein pressed against the neck, turns the horse to the right; pressure of the right rein turns him to the left; and therefore by both reins being held in the bridle-hand you can make your horse do all you require. It is said that the quality of the hand is the best criterion to prove the horseman, "so the principal study is seat and hand to make good riders."

The advantage of a light hand is, that you can keep the horse's mouth sensible, active, and fresh. It is a sign of a good horseman to hold your horse so light in hand, as to be able to work him by merely slackening or stiffening the hand; the moment the horse answers the motion of your hand lower it.

The hand, says a clever writer, is the excellence of horsemanship, and is the most important study for the pupil.

"In vicious restiveness the hand is your whole security, it baffles every intention of the horse to foil the rider; by a judicious use of the powers of the hand you outwit every effort of the horse, and subdue him."

The hand raises the forehand, lightens the mouth, supports the position, directs the time, action, &c.: in short, everything that is desireable or brilliant must result principally from the hand, and first the hand being connected with the reins, the reins to the bit, the bit operating on the bars in the horse's mouth, the curb operating on the lip, you cannot move the hand nor scarce a finger but the mouth is more or less affected thereby according to circumstances. This is called the correspondence.

Unskilful hands make bad mouths; your hands should correspond with the *appui* by making it light. A vicious horse, by a skilful management of your hand, is deprived of half his powers. Were it not for the hands, the horse would soon conquer the rider. In all violent contentions, by

twisting and turning your horse with the hands you outwit and so bother him, that he loses his power; like as the helm of a vessel directs her course, so ought the hand of a horseman to guide and manage his horse, and it ought to be his whole and sole dependance on horseback.

A rider who has not a good hand can never know how to give help and aids to his horse. Always keep a light and smooth *appui*, which is the most valuable part of a horse, and requiring more judgment to keep than any other part of horsemanship. It requires great nicety to preserve the just *appui*, to keep the head firm, the fingers braced, by which the head becomes serene or mild; by moving the fingers you can shake the reins, and playing with the snaffle you always get the horse's head up; by playing with the finger, and giving a sharp pull or snatch upwards, you will break the horse from forcing his head down—the hand only severe when required. It must be soft, pliant, gentle, and encouraging. When the mouth is obedient to the hand, it is astonishing

the power of the hand over the horse. You can animate, enliven, soothe, chastise, correct, and punish, all with delicacy; and by the trembling of the fingers you can excite the horse, or quiet him. If the hand cannot foil the endeavours of the horse, he will beat you, and be encouraged to repeat his tricks whenever he pleases.

To slack or ease the hand, is to slacken the bridle. To drop the hand, is to give the horse his head. The curb keeps his head down. The snaffle keeps it up. To keep a horse in hand, is to feel his mouth when likely to be frightened.

Adams says: "Horse's mouths, like musical instruments, when wrongly or roughly handled, are soon put out of tune, and require the masterly touches of a professor to put them to rights. Hence, ladies' horses whose mouths are made light, and which, if they have not sufficient skill to keep them so, and wish to ride safely and pleasantly, should have them occasionally ridden by a master, not to suppose their grooms equal to that business."

You must never allow the ascendancy of the hand to be transferred to the mouth. If a horse hangs on the bit in hand, he is said by horsemen to be making use of his fifth leg.

The hand directs the reins, the reins operate upon the branches of the bit, the branches upon the mouthpiece and the curb, the mouthpiece operates upon the bars, and the curb upon the chin of the horse. The horse works by will of rider and in union with the hand. The fingers are sufficient to position the hand, in a well-broke horse. You should work altogether like a piece of machinery. It is true, that the hand and the heels are all that is required to make a perfect horse, but there are other things required to make him perfectly obedient to the hand and heels. A horse must be wrought upon more by proper and frequent lessons, than by the heels, that he may know and even *think* upon what he ought to do, and we have the authority of the philosopher Des Cartes for saying that horses do think.

When dressing a horse or riding united, the bridle hand must be held about three inches from the waist, on a level with the elbow, if the horse's head is well placed.

"A good hand is not only the offspring of a firm and good seat, but owing likewise to the proportions and harmony of all the other aids."

"A pure horseman can easily be distinguished by the lightness of his hands."

BALANCE.

Ride by balance more than any pressure. The balance is preserved by the rider's body keeping time and adapting itself to the motions of the horse's legs. It is the keystone of the rider's security, and without it neither ease or elegance can be gained.

Do not assist yourself in preserving your balance by pulling the reins, but be prepared to change with every action of the horse, and bend with him whichever way he goes. In turning or circling, bear back rather than forward. Should you find your balance disturbed, endeavour to regain it before you think of anything else. A complete balance can be attained by the muscles of the thighs; it consists of a foreknowledge of any given motion of the horse that would throw the body out of position.

PASSAGING

PASSAGING.

The passage is the key which opens to us all the justness of the art of riding, and in its conception no less than its execution, exhibits the highest skill in horsemanship.

The action is performed either in walking, trotting, or galloping, but perhaps the fittest of these paces for displaying the beauty of the movement is the gallop. You must commence by the action raised before and lowered behind, the time slower; the forehand must be raised, the shoulders out, croup in, that is, the neck bends a little. The leg or whip is always to assist the hand in putting the croup forward, while you stay the shoulders. When both are right, let them proceed together, turn the body a little inward. If you find your balance disturbed stretch down your inward leg, by bracing the muscles strong, and press the inner part close to the saddle. First walk the horse the passage, keep both hands firm

and steady, and the more the horse is united the better. From perfecting yourself with both hands in this lesson, proceed to work with one hand. The true position of the horse in the passage is nearly the same as in the united gallop, action and time excepted.

The horse always looks upon the ground he is passing over. Draw from bridle hand the rein with right hand sufficiently out to raise the rein, when going to the left. The inner hand is always to be lowest, the outer hand to be about twelve inches higher or raised, to balance the horse. The whip must be used to direct the shoulders, and the heel the croup.

The action in passage is grand, and as regular as the beats of a clock.

"The four legs of the horse may be compared to the four strings of a musical instrument; if the four cords do not correspond, it is impossible there should be any music."

The justness of the aids of the body depends upon the seat of the rider.

THE HAND GALLOP

THE HAND-GALLOP

Which, as we have before stated, is the only gallop allowed in Rotten Row or the Queen's Ride, is union and animation rather than speed, and is the most elegant and agreeable of all paces. To commence in a hand-gallop, you must constrain your horse to raise his forelegs together, which commences the action. The horse advances by the will of his rider slightly throwing his body forward. If you wish your horse to commence a hand-gallop with the right leg, that leg must be advanced, if with the left leg, then that leg advanced. The rider's hip and shoulders forward to the side you wish to go, your inner heel to press the horse's side. If you desire that your horse should lead off with his right foot, and he should strike off with his left, check him into a walk, and oblige him to recommence with right leg by

means of near rein. When you change, the whole must be performed smoothly and evenly, at one and the same moment, so that at the finish of the cadence, your body, hands, thigh, and leg are reversed, for the horse to commence his next cadence with the contrary leg. When you intend to turn to the left, turn a little to the right, in order to make a compass and turn with more freedom and grace, and *vice versâ*. Whichever way you turn your horse, he will lead off with that side leg as in changes in canter.

It may be taken as a general rule, that whichever side the horse leads with, the rider's thigh on that side must be rather more turned in towards the saddle. This brings the hip on that side more forward, and consequently turns the other thigh a little outward, and the hip back. In changing, always hold your horse with exactness and delicacy, and sit steady and even on him; as soon as he has changed, let him go whatever pace you like.

In the hand-gallop the nose of the horse is directed to the ground, the rider's face the same.

Start by will all at once.

You ought to know when a horse goes false without looking; when you want him to perform to the utmost, use both hands; two can do more than one. Use the right hand for the bridoon; when you change for the left, throw all the superfluous rein of bridoon over to the left, so that the reins are straight from horse's mouth to neck on the left side, and quit them with the right hand. In changing, hold the whip in the contrary hand to which the horse is going. In the hand-gallop, as in the trot, the horse leads with foot either right or left, by which the leading side is a little more advanced than the other.

To adjust the reins do not remove the left hand; only open the fingers of that hand so that you can slip the reins up or down, while your right hand supports the horse so as to allow you to feel every cadence he makes.

PARK HORSE.

A Park horse should be of middling size, full of spirit and action, with good feet and legs, and shoulders very easy and supple. He cannot possess too much breeding and courage: he should be quiet, safe, and steady, and well taught to stand, walk, trot, gallop, passage, back, and stop, and should not be under five years old, and with long mane and tail. Length and breeding are very essential; thin mane and tail with good motion and well raised neck. He should carry his head on a level with his body, and possess elegancy and brilliancy of action, and be ridden with the greatest ease and exactness, making him display the most elegant attitudes, and to be able to move forward, backward, or sideways. His mouth should be sensible and tender, light and loyal—it ought to be a fine fresh mouth.

MEASUREMENT OF A LADY'S SIDE-SADDLE.

Side-saddles are made in general too short; they ought to be sufficiently long to allow the branch of the crutch to come immediately under the bend of the knee, which gives a lady double the purchase in the crutch, and allows her to ride with greater ease, security, and confidence.

Measurement for a Side-saddle.

For a Lady—5 feet high .		17 in. long.
5 „ 2 in. .		18 „
5 „ 4 „ .		19 „
5 „ 6 „ .		19½ „
5 „ 8 „ .		20 „
5 „ 10 „ .		20½ „
6 „ . .		21 „

Ladies should ride with double rein bridle and headstall martingal.

The saddle should be well stuffed so as to allow the finger room between the pommel and withers and the tree behind, and should not press the back more in one part than another.

REMARKS ON THE ART OF RIDING.

He who thinks that the art of riding merely consists in maintaining a seat on the back of a horse, and requires no instruction, labours under a delusion that stands between him and the reasonable enjoyment which riding is capable of affording to the properly instructed equestrian.

Equitation is the art of teaching a horse that knowledge which fits him for man's use and pleasure and renders him obedient to the will of his rider.

This instruction is not conveyed by means of the language of man, but is taught the horse by repeated lessons composed of certain motions of the hand (and the aids of the heel) acting on the reins, which are attached to the bit in the horse's mouth; each motion or movement of the hand having its particular signification which, when

properly imprinted on the mind of the horse he readily understands and obeys. Such is the docility of a well-broke horse that he will remain constantly on the alert to obey his rider's will as expressed by these means; and it is indisputable that a person ignorant of the science by which a horse is brought under control and rendered obedient to man's will can never use his powers with advantage to himself or his horse. The horse has been taught to perform certain actions by particular motions of the rider's hand and heel, and ignorance of these motions or signs, brings a rider into constant antagonism to his horse and destroys all the pleasure to be derived from riding. For example, if I wish my horse to execute the passage, or side movement, and I make that motion of the hand which he interprets to be the sign of my wish to gallop, he will go into a gallop; and when I pull him for obeying my will as expressed by the sign I gave him, how is he to know what I really wish him to do? or how am I to communicate to him my wish to passage

if I do not know the sign which expresses that action?

It is self-evident, therefore, that a horseman must possess a thorough knowledge of all the means he should employ to indicate his will to his horse, and remember to employ them in the manner the horse has been taught to understand them. Without this there can be no accord between the will of the rider and the obedience of his horse, and a horseman will ride with all the disadvantage or difficulty that a person would experience who attempted to play a difficult piece of music before he had learned his gamut. To attempt to govern the actions of a horse by signs or motions of the hand which he has not been taught to understand, is much the same as ordering a person to do some act in a language he does not understand or speak.

In these pages, the author's aim has been to show that a perfect knowledge of horsemanship is absolutely necessary to the enjoyment to be derived from the exercise of riding. He wishes

to impress on his reader that in riding, as in dancing or any other accomplishment, the pupil must first be taught the rudiments of the art before he venture on the practice of it. A self-taught rider can seldom get on horseback without at once showing as great an ignorance of the art of riding, as one who should attempt dancing without having ever been taught to dance. The author's theory is the result of what he has gathered from the first masters in England, from long experience of the various methods in vogue throughout the Continent of Europe during several years, and by a careful examination into everything which has been written of the art by ancient as well as modern authors. On these he has brought to bear his own practical knowledge, and has endeavoured to deduce rules and principles which he trusts may embody all that may be required for attaining elegance and perfection in riding.

In order to the thorough enjoyment of equestrian exercise, both rider and horse require

instruction: the rider how to direct and command, the horse what to do and how to do it. This knowledge is not inherent in man or horse; they must each be taught, and without proper teaching, perfection cannot be attained.

THE UNITED STAT

THE ART OF RIDING.

THE UNITED SEAT.

This position was considered by all the old masters to be the one which offered the rider the greatest security, in dressing and breaking a horse. It is still taught in the schools and the cavalry, and means sitting upright upon the fork or twist, the toe raised and the heel lowered as much as possible, leaving your dependence in the preservation of your seat and balance to rest upon the action of the muscles of the thighs. It may be described as the medium position from which all others proceed, and in which the rider sits when the horse works straight. Pupils should be taught to ride without stirrups—more by their balance than by the pressure of their legs. The

legs should only be used as an assistance to the balance. When a rider can see his foot, he is sitting wrong, because the knee ought to prevent the foot being seen in the united seat.

To ride united you must sit on the fork or twist, the thigh from fork to knee maintaining a firm hold by the action of the muscles and preserving your balance, and the leg and foot being reserved only as aids. The strength of the thigh is most exerted when turned inwards, and kept smooth to the saddle. The knee straight down and kept back. The body must preserve an upright position, but the back a little hollow and shoulders inclining backwards. The chest should be kept open and the head in some degree advanced. The rider's face should point directly between the horse's ears as he moves.

Avoid the appearance of sitting stiffly, and endeavour to sit free and easy; stiffness or formality detracts from ease and comfort. You will find that the closer you press the muscles of the thigh the more you will lift yourself out of

your saddle, and when riding in the united seat this is quite proper; but in passaging, or when your horse plunges, it must be avoided. You must be well skilled in the use of all your aids, that you may employ them as often and as effectually as the occasion for their use arises.

The calf of the leg will prevent your being thrown over your horse's head, by the action of kicking, and the muscles of the thigh will prevent your falling off when the horse rears. If you are riding on a horse of which you have no previous knowledge, you must always remain prepared for every emergency; and any vice or irregularity which the horse may display must be smartly followed by the proper corrections. Your weight will always keep you in the saddle, without requiring from you any exertion of strength.

Take care that you understand every indication that your horse gives of impending mischief, for if you mistake an intention to rear for an intention to kick, your preparation for resistance will not avail you. If you sit prepared for a

horse's rearing, and instead of rearing he stumbles or kicks, you will be in a position which makes it the easier to be thrown over his head; and, on the other hand, if you are prepared against his kicking, and he should rear, you will be in danger of falling off behind.

These and other vices when exhibited by a horse, cannot be cured by resorting to rigorous severity. If severe punishment be the only means by which you think you can subdue and cure him, endeavour to preserve your temper, and remember before you resort at all to punishment, to ascertain that the horse's restiveness does not proceed from some disorder in the arrangement of the saddle or bridle, or other removable cause. If his misconduct has not arisen from any such cause, and is owing to his restiveness, then it is well to chastise him. If he submits, let your chastisement be followed by a soothing manner, patting his neck and talking to him.

A horse has three senses, hearing, seeing, and feeling, on which you can work, and he may by proper instruction be made the most obedient of

all animals to man's will. An old writer has observed that the mind of a horse may be compared to the bloom on fruit, once corrupted, it is destroyed for ever; but, as the Duke of Newcastle so justly remarked, "You must not expect more understanding from a horse than from a man, since the horse is dressed in the same manner that children are taught to read, although horses do not form their reasoning from A, B, C, whence he has at least this advantage that he never errs as men do." Another noble author* has said, that horses "are very seldom vicious by nature. Patience and science are never-failing means to reclaim a wicked horse. Horses are by degrees made obedient through the hope of recompense and the fear of punishment. It requires a good head and good heart. The coolest and best natured riders will always succeed best, but if you see a man beating any animal, you will always find the man in the wrong, the animal in the right."

* Lord Pembroke.

The disqualifying properties of a horse are his vices, against which you should always be prepared. Those vices and the remedies which we recommend to be employed in the correction and cure of them are given in a subsequent chapter, under the head of "Vices."

Mounting.

As mounting is the commencement of equestrian exercise, to do it well and gracefully should be the aim of every horseman, for when done awkwardly and without address, it raises the presumption that the rider has been imperfectly instructed in the art of riding. To mount well, study and constant practice are required.

Approach your horse a little before the near shoulder with your whip in the left hand, take the reins from the groom with your right hand very short, let them slip smoothly through the fingers into the left hand to the proper length, the back of your hand towards the horse's head: with your left hand take a lock of the mane (the

whip remaining in your left hand), and your left breast presented towards the horse; place your left foot in the stirrup, take a spring from the ball of the right foot, your left knee pressed against the saddle gives leverage, and holding by the cantle or back part of the saddle, throw your right leg over the horse, and fall into your seat, taking care not to touch the horse's side with your toe, place your right foot in the stirrup without looking. Change your whip from the left to the right hand, and be careful not to allow your horse to go on until desired. In the act of mounting your dependence must not be placed so much on the hold you have taken of the horse's mane, as on the spring of right foot. The right hand moves from the cantle to the pommel of the saddle. As soon as the right foot is placed in the stirrup, which should be done without the help of eye or hand, the right knee closes the saddle and the seat is taken, and you require no force or strength to keep you in it—your weight will do that.

To Start.

Indicate to the horse your wish to proceed, by pressing his side with the calf of your leg gently forward, easing the bridle hand at the same moment, and you will feel the action of 1, 2, 3, 4. Let your body work with it as to a march in music. Do not allow your horse to amble, which is the action in which the two legs of a horse on the same side move together.

The four paces of a horse are, walking, trotting, galloping, and passaging. He can move four different ways—advance, right, left, and back.

The Walk.

The horse's feet mark 1, 2, 3, 4, and follow each other in quick succession; he should not perform without the permission and assistance of the rider. You must not at starting support the horse's head too high, or he will not be able to

put out his foot. If you desire your horse to continue in the walk, you must take care not to quicken his pace, or he will break time and go into the trot. The hand should be so carried, that the rider may delicately but distinctly feel, by the operation of the horse's mouth on the reins, every beat of his action. You must keep him slightly animated.

A pupil should ride for practice in circles, large at first, to give the seat and balance, and by degrees contract the circle, and he should commence by walking his horse until he has learned by bending his body about the saddle and other motions of the body to get the balance, and to know his springs and stops, and be made to feel how difficult it is to his horse to unseat him against his will. He should ride without any dependence upon the stirrups.

The Trot

Has always been considered by the best masters as the only true principle by which either

ladies or gentlemen can attain a secure and graceful seat on horseback. Never trot until you are quite easy in the walk, and then only on very easy horses at first. In the trot as in the more accelerated action of the gallop, the horse leads with one foot, either right or left, by which the leading side is a little more advanced than the other. Let the horse use you in the trot by bearing a little forward. The rise and return of the body are to be smooth, and as regular as the beat of his feet.

The rider's breast, as before observed, should be in some measure advanced, pointing directly between the horse's ears as he moves forward. The lighter the *appui* can be made the better, but the rider's hands must correspond with it.

If through inattention you lose your time you get bumped on the saddle, till you fall into it again. This is called rising in the stirrups; it is to be remembered that no great stress or dependence is to be placed upon them—your legs ought

not to move unless as aids. The body must draw no assistance in maintaing the balance from the bridle. The horse ought to hold his head and play with the bit. The length to ride is when the seat bumps or comes in contact with the saddle, and the rider should rise from it only a very little.

A bold determined trot is that action in which the horse steps high; some horses, like foxes, trot without bending their joints. Action in the mouth means when the horse champs his bit, you may see it by the white foam, and it is a sign of vigour, courage, and health.

The Gallop.

In this action the horse advances by reaches and leaps, which he performs by lifting the fore-legs very nearly at the same moment, and when they return to the ground, he lifts both his hind legs at once and advances, and it is the motion by which a horse attains his greatest speed. (In Park riding, where the concourse of equestrians,

during the fashionable hours, is very great, it is expressly forbidden—a rule which we will take the liberty of informing gentlemen they should always keep in mind, as it is so often the source of serious accidents.)

DROPPING.

Although we might place this amongst Vices, it may be said to be rather a defect proceeding from natural causes, for, as it has been observed, an upright shoulder is a mark of a stumbling horse.

Do not whip or correct a horse after he drops, or has made a false step, nor for anything after it is over. Horses frequently make false steps through the carelessness of the rider. Some people become negligent and appear to sleep on horseback, and then when the horse drops, or steps false, they blame him and not themselves. A horse never drops if he can help it, and therefore when he does, it is not his fault. If he does this often, part with him. (Horses with bad habits are never fit to carry ladies.)

You may not be always united or holding your

horse as if he had to do something. As you are to ride with ease, freedom, and comfort, you can always assist your horse to recover his balance by being quiet. A horse should be pulled into his balance after he steps false. If the rider is quick, the horse seldom falls: it is only when out of his balance. When a horse not used to dropping, drops, alight and have his feet examined—he may have picked up something in his foot, or his shoes may not fit. In every case of lameness, the cause of which is not apparent, it is advisable to have the shoes taken off. Servants should be very careful about the horse's feet.

BACKING.

"To make a horse back when desired, draw your reins steadily towards your body, and yield to him when he obeys, his croup to be kept in a proper direction by the heels. You must close your legs, brace your muscles, keep on yielding to him, use both hands—a practised rider will find one sufficient—mind your balance, look between his ears. Backing is a kind of invitation, it wants a little management. Pupils should learn to do it without stirrups."

LEAPING.

Adams says—"a person should sit close as to carry a shilling under each thigh, just above the knee, and under each foot, and one under the seat." Keep your hands low; as the horse rises, preserve your perpendicular position; be sure you keep the back in and the head firm.

Were the body to hang back as the horse rises before, the weight of it would hang on his mouth and prevent his leaping.

Horses mostly take their jumps better by themselves than with any assistance.

Slip your seat under you, let your body go freely back, keep your hands down, legs close, and body back, till the horse's hind legs come to the ground.

It is better to spur your horse before he turns his head to a leap, than while he is about taking it.

In leaping, your legs are to be applied to the horse's sides with such firmness as to keep you down to the saddle.

It is a good lesson to gain the balance.

THE STOP.

What we have said at the beginning of the chapter on Mounting, which is the commencement of equestrian exercise, may be also applied to the stop which is the finish of it.

The rider should be able to bring his horse to a stop in any of his paces. The stop in the trot, as in the walk, can be made instantaneously at the will of the rider; when the leading leg has come to the ground, the hand and heel change their accustomed uses. The hand stops the going the heel directs it. The firmness of the hand should be increased, close the calves of the legs by throwing the body back, the reins drawn to the body, the haunches of the horse pressed forward by closing the leg, so as to be brought to bear upon the bit.

For the stop in gallop we have given instructions at page 28.

VICES.

"Keep justice, judgment, and mercy always in view."

The vices of a horse, against which the rider should always stand prepared, are kicking, rearing, shying, plunging, running away, and other actions which come under the head of restiveness. A horse addicted to either of them is unfit for Park riding.

If a horse blows his nostrils he shows the sign of good humour. The eye of a horse, as all writers concur in saying, is generally an index of his inclinations, whether passion, malice, health, or indisposition; and his ears which ought not to be stationary are certain indicators of his passions. He shows with equal clearness his sense of fear by darting them forward, and his feeling of anger

by laying them back. Wherefore, by attention to the motions of your horse's ears you can keep yourself informed of all that is passing within him.

When a horse works his ears the rider may feel assured he is not intending mischief; but when he fixes them in one position you may expect he is prepared for an exhibition of some vice.

Kicking.

A horse addicted to this vice seldom rears. The best way to treat him is to keep his head up, sit forward to break the shock, hold the reins in left hand, but draw the right rein out a few inches with the right hand, so as to use both hands, but to be able to let go the right hand rein and employ the hand in assisting yourself or correcting him.

Be careful to preserve your balance, whilst you twist and turn him with both hands. There is no danger to the rider if he avoids quarreling with the horse, but in an open rupture the horse

is sure to be the gainer. Some masters recommend the whip to be applied on the shoulders of a kicking horse, and behind to a horse which rears. It is said that some horses disregard the whip and notice the spur, while others disregard the spur and notice the whip. They say he is a hard horse that is insensible to whip or spur.

We recommend as a good remedy for this vice to sit upon the shoulders of the horse and hold by the thighs, as mentioned in the chapter on United Seat to break the shock.

Rearing.

To check this vice the rider should keep his hands low; always give the horse his head; separate the reins, by drawing out the right rein a few inches, so as to have the right hand to assist you in holding the pommel; turn and twist him when his forefeet come to the ground; preserve your balance. Every part of your body must be flexible and ready for action, and the weight of it should rest as much as possible on the horse's

shoulders, and as he descends recover your position, and turn him sharply. If you perceive any indication of his intention to rear, apply the whip in two or three cuts behind the girths. Horses seldom kick that rear. Do not correct him whilst he is in the act of rearing or he may fall backwards.

Shying.

The horse should be soothed and encouraged rather than urged by correction. If a horse shies or shows alarm at any object, instead of passing it he turns from it. Turn him completely round, the same as directed in restiveness, until his head is the right way. It is of no use to pull him towards an object he is afraid of. If pulled to anything, his attention will be so taken up that the chances are he runs into greater danger the other side, and he may go from imaginary into real danger. Never pull the rein on the side the horse shies, but draw the head from the object; it is better to walk than back upon

anything or any place, if you can get the horse's croup out.

It is a good way to encourage and coax a horse to go up to the thing he shies at, to convince him there is nothing to fear, but use great caution in doing so, for the second time will be worse than the first, and make him fear to approach it.

If you keep a horse's head from any object you think he will shy at, he will soon become accustomed to the thing—this requires great patience; with good management, the same as in most matters in horsemanship, it can be effected by degrees and with delicacy, at the same time with resolution, preserving a good temper and judgment. The voice greatly encourages a horse; it is necessary to work on his mind and then give him time to reflect, for horses possess reflection.

The coolest and best-natured riders will, as Lord Pembroke has observed, always succeed best. You very seldom see cart horses shy. They are accustomed to the voice. The ancients managed their horses by the voice alone and so

do now the people of some parts of Africa. It has a wonderful influence over the horse.

The rider must look at the horse's head, not at the object he shys at, or he may lose his balance.

If a horse shies at, or shows dislike to, any other animal—as a goat, dog, sheep, or other quadruped—take the object of his aversion into the stable, when he is feeding, and show him that he has nothing to fear from its presence.

Horses soon forgive bad usage. You can always bribe a horse by giving him something to eat; he is fond of carrots, apples, and other vegetables.

Plunging.

A horse only makes six or eight plunges; to sit them, is to cure them. It takes three days. Keep his head up, take firm hold with the legs to preserve your balance. With your right hand prevent yourself being thrown, by occasionally holding the pommel of saddle, and sit forward, as in United Seat, to break the shock of kicking. Twist and turn him.

Running Away.

In riding, as in everything else, it is better to prevent accidents than to cure. When the rider is carried off by his horse, if he preserves his self-possession there is little danger of accident. Immediately give him his head, and in a few minutes he will be easily stopped by using the curb. Do not lose your presence of mind, and the only danger will be of your own making—be cool and temperate. Some riders give a sudden pull and stop the horse too quick, exposing themselves to the risk of going over his head. Be careful to preserve your balance, always give the horse his head, and endeavour to guide him, but don't pull at first if in an awkward place; he can better take care of himself than you can take care of him. Let him think you wish him to go on, he will soon stop; urge him forward if the field is open before you. Some masters resort to sawing the mouth, which is pulling each rein alternately, and this will sometimes bring a horse up in a few minutes; and some reach the

headstall of bridle at the top of the head, which acting as a gag, will sometimes stop him. You must keep your seat at all hazards. If you try to stop the horse you will very likely take his attention off any object that presents danger, and then he may run into it. We recommend the rider to drop his hands, and pull every other stride before the forelegs come to the ground, and while they are off the ground the horse has not half the power he possesses when they are forward, for, as Adams says, "If a garter were placed across your forehead, and a person behind you had hold of the two ends, held in a longitudinal direction, if you stood quite upright, you could not pull at his hand, nor endure the hand to pull at you, without running or falling backwards, and this is the situation of a horse when united. Again, when you feel the hand severe, or expected to pull, you would guard against the consequence by bending the body, or projecting the head, and placing one foot behind. This is the situation of the horse when disunited, or

defending himself against the heaviness of the hand."

Restiveness.

Horses addicted to this vice show it in many different ways. The way to cure it is holding the reins in left hand, to divide them by the right hand, drawing the right rein a little out. Should the horse turn suddenly, it would be of no use to prevent his turning that way; you must turn him completely round the way he turns, and apply the whip on the weak side, until he arrives at the same place from which he started; if he repeats the turn, pull him round two or three times with much firmness. Follow the same plan any other way in which he may show his tricks—as turning a corner, or trying to turn into a street or road, against the way you wish to go—(and here again we must remind the reader at the risk to ourselves of being guilty of repetition, for which we have no excuse to offer, but that we think good advice cannot be too often given), to preserve his balance whilst turning, by bear-

ing the body in centre of the circle in which the horse turns. Should he stop, do not try to urge him on, because his defences are stronger than yours. Pull him back with all your strength. If to oppose you he advances, force him sharply forward. Should he turn to the right contrary to your wish to turn him to the left, pull him round to the right. Follow his inclinations every way, and change as often as he; keep his croup out. Should he go to a wall, do not try to turn him away from it, pull his head to the wall, keep his croup out, it is always better for the horse to go with his head towards anything than with his heels. Adams says, "When I apply the whip and spur two or three times sharply to restive horses without effect, I desist, and try other methods, for if whipping and spurring would subdue a horse, they need not be brought to me. Some horses will die rather than submit to whip and spur. If he stand still, let him stand still until you wish him to move; if he thinks you wish him to stand still he will want to go on."

Patience is the only means of dressing a horse. "If you let him master you, you have done with him." If he submits, you must alight that moment and caress him. If he does not yield, you had better stay till next morning than spoil him.

Pulling and twisting a horse about, is what beats him, and when done with judgment and skill, secures your safety.

That which can be done by persuasion should never be done by force. It may be some consolation to know, that a horse repeatedly defeated, will give up the contest after three days' trial—the first is the most violent, the last a very feeble one.

DISMOUNTING.

Put the whip into your left hand point downwards, steady yourself down the same as up, the left hand holding the reins, the left side forward about twelve inches from the saddle, slightly feeling the horse's mouth, the right hand placed on the pommel, the body kept erect, steady the body with the cantle, as in mounting, the right hand back upwards, take hold of the reins as the right foot quits the stirrup, then place them in left hand not too tight, take a lock of the mane with the left hand, same as in mounting.

TO MAKE A HORSE STAND FIRE.

The report of firearms inspires a horse with great fear, and until he has become used to it, he should not be ridden in the Parks as a perfectly broke horse. "To overcome his fear, begin by placing a pistol in his manger, let him hear the sound of the lock repeated several times, then use a few percussion caps to accustom him to the noise of the explosions before using powder; afterwards let off a few small charges of powder, taking for the time the moment of his feeding; a horse will in time become so familiarized to the report of a gun as to show no fear at it, and a well-broke horse will permit his rider to fire from his back without stirring."

N.B. Horses intended for the use of ladies, before they are fit for Park riding, must be accustomed to the beat of drums, and other military music.

A HORSE DIFFICULT TO MOUNT.

This, like dropping, more properly belongs to faults than vices, with this difference, however, that unlike dropping, it may be cured easily.

"When a horse is difficult to mount, to whatever cause it may be owing, remember never to beat him. Pat him quietly when you have approached him, stroke his head and mane, talk to him, and while so doing clap the seat of saddle with your hand. Keep your body still all the while, place your foot in and out of the stirrup two or three times without doing any more, to encourage and make him familiar, and so remove all fear from his mind when he is going to be mounted. By little and by degress at last he will let you mount him, then immediately get down and remount several times. Do nothing else with him at that time, and send him back to the stable."

A FEW TECHNICAL TERMS USED IN HORSEMANSHIP.

"ACTION. When applied to the mouth, is the agitation of the tongue and the mandible of a horse, that by champing upon the bridle keeps his mouth fresh.

"APPUI, or stay upon the hand, is the reciprocal sense between the horse's mouth and the bridle hand, or the sense of the action of the bridle in the horseman's hand.

"BRILLIANT. A brisk, high-mettled, stately horse is so called, as having a raised neck, a fine motion, excellent haunches upon which he rises, though ever so little put on.

"CHASTISEMENTS, or corrections, are the severe and rigorous effects of the aids, for when the aids are given with severity, they become punishments. The aids in horsemanship mean the

motions of the body, hands, legs, and whip, by which the rider indicates his wishes to the horse, or assists him to perform them.

"UNITE. A horse is said to unite or walk in union, when in galloping the hind quarters follow and keep time with the fore."

GOLDEN RULES.

The following, which may be called golden rules, are culled from the works of the great masters who have written on the art of horsemanship:—

I.

Never approach your horse in a passion, for anger never thinks of consequences, and forces us to do what we afterwards repent.—*Xenophon.*

II.

Always approach your horse sideways.—*Idem.*

III.

A good seat on horseback should be in unity with the horse as one body.

IV.

In going over rough or bad ground keep your body back and hand high.

V.

In jumping, always give the horse his head.

VI.

In swimming a river, always take your feet out of the stirrups.

VII.

In mounting do not touch the horse with your toe, nor put your foot too far in the stirrup.

VIII.

The horse to stand still in mounting. The man holding the horse must hold him by the headstall, not the bit.

IX.

In horsemanship, the hand and leg should act in correspondence with each other.

X.

Do not trot until you have learned to walk, nor gallop until you can trot easy and well.

XI.

Bad hands make bad mouths.

XII.

Good hands make good mouths.

XIII.

To say a person has good hands, is, in riding, a compliment.

XIV.

The bridle hand is the left hand.

XV.

The whip hand is the right hand.

XVI.

Finished riders mostly use the curb rein.

XVII.

The corrections made by the hand should be given severely where necessary, by first yielding the hand that the reins may become slack, then giving them a smart or violent snatch in an upward direction.

XVIII.

Raising the rider's hands increases his power over his horse, whilst raising the horse's head diminishes his power.

XIX.

When the horse carries his head up, the hand must be as low as possible.

XX.

To punish a horse for stopping, make him go backwards.

XXI.

All horses have their favourite side; you must attack him on his weak side and twist him.

XXII.

A horse that rears seldom kicks, and a kicking horse seldom rears.

XXIII.

Never contend with a horse upon that point which he is prepared to resist.

XXIV.

All quarrels must be avoided between horse and rider.

XXV.

If a horse is disorderly and turbulent, walk him straight forward with his head in and croup out.

XXVI.

That which can be done by persuasion ought never to be done by force.

XXVII.

The corrections which reduce a horse to the greatest obedience, and which dishearten him least, are such as are not severe.

XXVIII.

Should your horse ever get alarmed, speak to him and you will quiet him if he is accustomed to your voice.

XXIX.

Avoid all led horses.

XXX.

A lady ought never, if it can be avoided,

chastise her horse; let some one else undertake the breaking him of any vice.

XXXI.

In going down hill, always give your horse his head, and keep your hand ready to assist him should he require it.

To the foregoing rules we think we can appropriately add the following *Maxims*, culled from the same sources:—

Have patience at first and continue patiently.

To pull one pound weight or more, 'tis said, and true,
You then carry the horse, not the horse carry you.

Nature has made horses obedient to man; it is the abuses of man that have made them not obedient.

Neither horse or rider can do what he has never been taught.

Three things in art—Easiness, readiness, and perfectness; art is said to imitate nature.

As the horse is so must the rider be.

The business of riding is to display beauty, it strengthens the body and improves the carriage.

Modest confidence is the golden rule to be observed in this. (In riding, the horse and rider should move like a wave of the sea.)

Your horse should *feel* your will by the motions of your body.

Man and horse are to be of a piece.

If a horse is disobedient, get off his back and he will immediately obey you. This shows his obedience to man and not to brutes.

Should you get confused between carriages, trust to your horse to get you out, but see that he takes you not too close to injure your leg.

To animate by the tongue has a wonderful effect. If it could be written it is like K. L. K.

Soothing is quite the reverse from animating and should be applied only to quieting a horse by caressing, patting, and speaking.

Riding repays itself—the better you ride the more you will enjoy it.

Horses are said to obey the spur when they fly from it.

All horsemen acknowledge that to begin and finish well displays the greatest skill in riding.

You must show great firmness with some horses otherwise they will take advantage of you.

Nothing but practice can give the balance.

A heavy insensible hand cannot unite a horse.

If a man has lost his way in the dark, let him leave the horse to himself and he will find the way out.

The outward rein has the greatest power in the turns.

The rider should have a pleasant feeling of the horse's mouth.

The aids of the bit should be light, yielding to the horse—they cannot be too light.

Do not be too hasty to correct your horse.

Four qualities must be comprised in a perfect horse—strength, activity, courage, judgment.

Horses are fond of music and it much refreshes them.

When you would stop your horse you must bear upon the stirrups.

Speak always on approaching your horse.

Pat his neck on leaving him.

All horses like to go fast.

Choose a horse whose action is lofty and brilliant, with courage and strength.

After working a horse in any spot, upon that spot get off and encourage him with ease and repose.

Whenever a horse goes well, flatter and coax him, give him a little rest to keep him in that temper, this will encourage him.

Trust to the weight of your body—it is the reason why beginners are put to ride without stirrups.

F. Shoberl, Printer, 51, Rupert Street, Haymarket. W.

RESS

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into the British Army some 35 years ago, whereby a restive horse was *reared* into good humour, and permanently softened in his temper, by encouraging and mild treatment. Mr. Dunbar's description of a proper seat, is really perfect, while his instructions relative to the hand are clear and concise. With the volume now before us (of which, by the bye, the concluding hints, or golden rules, are not the part the least valuable), a mere tyro in the art of riding might soon become a proficient. Our author describes each class of riding; but, like ourselves, he seems far to prefer the united seat, another term applied to that introduced into the ranks of our Cavalry. In a modest form, "Park Riding," presents a most excellent work of instruction to those who desire to become good equestrians.

TIMES.

PARK RIDING: with some Remarks on the Art of Horsemanship. By J. RIMELL DUNBAR. Saunders, Otley & Co.

A land celebrated as ours is for the superior qualities of its women and its horses ought to possess the best riders in the world; and, considering that neither courage nor coolness is wanting among us, it would be strange indeed were there not the first equestrians to be seen in our public places. But good horsemanship is, we often think, more the exception than the rule in these islands. It is one thing to ride a horse; it is another to do so properly. Every Englishman and the majority of Englishwomen are, one and all, more or less ambitious of sitting a horse, not only securely but gracefully and so as to manage the animal with ease. Yet how few can do this. Mr. J. Rimell Dunbar (Prosessor of Horsemanship) has written a book, and a very intelligent and valuable little volume it is. Mr. Barey's engravings [illegible]

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